THE METROPOLITAN SEASON

ZA'S REIGN

Given in a Series of 134 Performances

The conclusion of the first season of subjects for consideration. The simple fact that the name of a Milanese impresario appears at the top of the official neighborhood as no words can faithfully express, is enough to indicate the nature of the situation. Mr. Gatti-Casazza is productions of "Parsifal," "Die Meistersinger," "Der Ring des Nibelungen," "Tristan und Isolde" and "Tannhäuser" which have been important features an uninterested spectator.

The company engaged in the performance of these operas and also of most of the others given this season was not of Mr. Gatti-Casezza's choosing. His stes and aspirations have been directly disclosed in the art of Mmes. Alda and Di Pasquali of Messrs, Grassi and Paterna. Mrses. Gadski, Morena, Eames, Sembrich, Farrar, Homer and Destinn were beuests from the defunct dynasty of Conrian, Burgstaller, Martin, Scotti and other old acquaintances.

sars. Jörn and Soomer, two most Interesting new comers among the German contingent, were discovered by the offi-cious and irrespressible administrative tor. About that admirable artist Mr. Amato there are contradictory statents. One is to the effect that he was engaged by Mr. Gatti-Casazza. The other is that before the Milanese imwas himself beguiled flowery eloquence into accepting a fabulous salary here the Metropolitan Opera ctors had already secured the Italian baytone. It will be only kindness to credit the new ruler with the discovery of one lone cantor.

The prospectus issued before the openpurposes of the Metropolitan Opera Comwhich takes a very active part in ling his proceedings. "The principal the splendid array of great artists plave helped to make the Metropoli-Opera House famous."

versi ensemble operas have been ed in the course of the season. the Milan standard, such as Alda and "Rigoletto." contributed important parts the m total of excellence was distinctly will triumph in Boston.

justified the promise of the prospectus.

The presentations of "Aïda," "La Wally," "Die Meistersinger" and Palstaff" may be cited as instances in hich the manager of the house envored to give performances prepared with careful attention to detail.

The stage management has on the whole shown a great improvement over hat of the previous season. We have taken occasion from time to time to note ne particular improvement in certain as, such as "Die Walkure." "Siegled." "Die Meistersinger," "Aïda" and Rheingold." It was too much to hope that the older Italian list, containing works as "La Traviata," "Lucia" nd "Rigoletto," should be made the bject of artistic solicitude. In these peras the management relied to the tmost on the splendid artists who have iped make the Metropolitan famous. We must not forget that honorable orts were made after some of these rtists had concluded their engagements educate us to the projected new order things. THE SUN'S reviewer has in the course of daily comment on the pernces pointed out the difference beon the methods of some of the departed singers and those secured to lean in their places. With these newer hods we may be certain that we shall ne better acquainted, and as this writer has said, we shall probably become ccustomed to them.

The artistic situation at the Metropoliof life seems to be that it is a continuous vaudeville show. The impresario is not an autocrat. On the contrary all his plans are subject to scrutiny by the executive members of the board of diwomen go to the opera usually about 9 o'clock and rarely remain until the end of the performance.

A very few of them take the trouble to find out what an opera is about. Arriving after the first act, they acquire nothing better than a vague, misty notion of what is going on. Their information to the significance of the scene must be gathered from what they can see and from the recognition of old familiar operatic pictures. Consider the state of mind of these estimable persons when first brought into the presence of such a ork as "Tristan und Isolde."

The demand of society is that between and 10:30 the stage shall be occupied by some spectacular action or by famous singers delivering music of such a character that it can be enjoyed even when does know what sentiment animates it. In plain English, the social dignitaries wish to have their eyes and their ears tickled.

That is the state of the majority; but re is an even more harmful element. Some of these women have learned how to play the piano and some of them have sken singing lessons. In "society" all nich persons are "musicians" and sup-

posed to know what is what. Now this is the point. Every director the Metropolitan is harried from the ning to the end of the social season ther by the women who take no interest whatever in the artistic character of the pers or by those who regard themselves s judges because they have "studied ." These poor directors hear no wox populi. They are besieged

by demands to do this or that to please the women with whom they are brought face to face daily. Is it any wonder that the poor general public receives only FIRST YEAR OF GATTI-CASAZ- a moderate amount of consideration or that there should be grave debate as to interest we owed the representation. whether newspaper critics, who oppose Chiefy Distinguished by the Misdoings of the dicta of these "musicians," ought not an Administrative Manager Who to be permanently excluded from the Would Dabble in Art Thirty Operas theatre under the solemn ruling of the Court of Appeals?

Every new singer stirs up the jaded interest of these society people. Is it style on the music of the hero. opera at the Metropolitan Opera House a woman singer? Then nine times out under the very general direction of of ten a pretty twist of her head or a disclosed to American music lovers on Giulio Gatti-Casazza presents a few piquant way with her hands will be for February 19. The history of its succe these social flutterers sufficient amusement and they will care not a whit about mention. This time the German element her singing. Is it a man? Well, let him in the management made no mistake in programmes of the performances, which be an innocent looking young fellow with the choice of a novelty, and it is safe to must arouse in him such astonishment a taking foreign accent and he will be say that Smetana's captivating work will st his own presence in their immediate invited to dinner, no matter how he may hold its place in the repertoire, if not sing. No matter what anything is so of the Metropolitan, then of the New long as it is amusing.

There is no exaggeration about this officially responsible for the admirable account. The Metropolitan Opera House of Verdi's great "Falstaff." In the prois to-day, as it was in the days of the duction of this opera Mr. Gatti-Casazza battle between the talkers in the boxes again showed his knowledge of stage and the music lovers in the orchestra, mounting and Mr. Toscanini exhibited the toy of the smart set. They regard his splendid musical authority. of the season. The plain truth in regard it as their institution and the admission to them is that he has been practically of the general public as a privilege for which that public ought to be willing to valleria Rusticana," in which Mme. Despay without expressing opinions. It tinn, Mme. Gay, Mr. Caruso and Mr. is admitted that the general public will persist in expressing opinions and that it has to be placated or it will stay away. in which case the expense of playing with under the excellent direction of Mr. the big toy would become too heavy.

the Metropolitan Opera House an artistic under Mr. Mahler. Two notable Isuldes institution are indeed appalling. For were heard in Mmes. Fremstad and Gadthis reason, then, all the more honor ski and the general results of the represhould be given to the two or three disentations were effected on a high level rectors who strongly advocate artistic of art. progress and who have resolutely supported every effort made to advance the excellence of the representations.

the house has suffered greatly in the course of the season from internecine of the season under Alfred Hertz was in troubles in the management. These every way creditable to the house. troubles were the immediate result of bungling on the part of directors. The contention between Messrs Gatti-Casazza and Dippel was brought about by mis- mark's "Cricket on the Hearth," Laparra's understandings on both sides as to the precise official duties of each. All this has Dame de Pique." As an alternate to Goldbeen sufficiently discussed.

At the close of the season it is important to note that every successful presentation of opera in German has met Goldmark contribution. The Humperwith determined opposition and scathing dinck work was not finished by the comof the season throws light upon the comment from that party of directors who have yearned most ardently to see which employs Mr. Gatti-Casazza the Metropolitan remodelled on the Scala abandoned, as were the other works, for pattern. Instead of being glad that artis- want of time for rehearsal. The Contic results were achieved, these men have of the management will be to improve resented the unavoidable public verdict performances as to ensemble and to awarding the credit for these admirable performances to Andreas Dippel.

It is now expected that as a reward for having focussed upon himself by such means the limelight of newspaper pub-than they could perform? licity, he will next season be deprived of some of his opportunities for activity in d the highest excellence was reached the German opera field. Messrs. Gatti- of performances accorded to each opera, Le Nozze di Figaro," owing to the Casazza and Toscanini will superintend together with the date on which each made speration of several of these same several German productions and if Mr. its first appearance in the season's list: sted artists. In those operas to Dippel is good, he may be allowed to emble newly imported singers mount "Romeo et Juliette" or a new

Every newspaper comment praising any work of the administrative manager wer. There is a level below which has been construed as a partisan utterance ipal singers at the Metropolitan and has been resented accordingly. All not go. There are altogether too this merely makes experienced critics reasons why they will go below it. laugh. They care not a farthing about we have had this season we must the squabbles of the Montagues and Capuspect to have in larger degree next, lets, except in so far as they make good lly as all those singers whom we stories for the reporters and provide topics for pertinent comment. It was not Meanwhile let it be noted that certain the fault of the critics that Mr. Dippel tions have fully and honorably succeeded with certain performances No one objected to the praise of Messrs Gatti-Casazza and Toscanini.

> The opening of the season on November 16 was marked by a superb production "Aida. The scenery was a replica of that which was prepared for the last revival at the Scala. It represented the thought of Mr. Gatti-Casazza, whose energies were largely devoted to the mise en scène when he was impresario at Milan. The musical interpretation disclosed the splendid enthusiasm and closed the splendid enthusiasm and artistic ability of Arturo Toscanini, an opera evenings were devoted to proacknowledged master of the baton. A grammes of excerpts commonly called play a sonata by Galllard, and Miss Clemens will large amount of money was expended on this production, and without doubt the total up to 145. But allowance must it was worth it.

Walkure" was produced. It was in respect | Le Villi and Cavalleria Rusticana... of stage management and dramatic fidelity one of the finest performances of this work ever heard in New York. Its reception by the press and public started the internal troubles in the opera house. The first novelty of the season' was Eugen d'Albert's "Tiefland," brought forward on November 23. The complete failure of this opera illustrated the impossibility of measuring New York taste by that of Germany.

The opera had a brilliant success in Berlin and it was cordially received in other German cities. Erik Schmedes. who enacted the principal male rôle, was a pronounced favorite of the Vienna public. His inability to sing in an interstithe mercy of people whose theory esting manner more than offset his skill in action. Furthermore the long first act of the opera and the large amount of unnecessary dialogue wearied the audiences. The Germans like abundant dialogue. All their plays have a plethora rectors. Without their approval he of it. The American craves brief speech cannot proceed. Most of these men are and swift action. Even in opera he wishes members of the social set, of which the to come to the point. He has never indicated. learned to love King Mark.

satisfaction to that party in the directorate of the opera house desirous of seeing Teutonic opera cast into outer darkness. The excellence of the production, which was planned and carried out on high artistic lines, was lost on this party. But unthe best performance of "Parsifal" ever its history. There will be the usual eight by native composers. It will be an orchestral witnessed here was given and again the witnessed here was given and again the promise of the board of directors in regard to excellence of ensemble was fulfilled so beautifully that the enemies of Teutonic art writhed in anguish not concealed. The newspapers were expected "This performance of 'Parsifal' reflected the highest credit on Mr. Gatti-Casazza." However, none seemed willing to make themselves so ridiculous.

On December 3 Mr. Toscanini put Bizet's "Carmen" to sleep. It was the dullest. weakest and least Gallic performance of "Carmen" ever heard in the house; nevertheless we had to receive five repetitions of it. On December 10 Mr. Toscanini conducted "Götterdämmerung" and placed to his credit a splendid achievement, not perhaps perfectly Wagnerian in every detail, but musical throughout and in certain episodes sweeping and irresistible in its power.

On December 17 Puccini's first opera, 'Le Villi," was put forward, but it failed to please the general public There seemed to be no artistic reason for its performance. The true motives behind the revival should in all probability be sought in Milan.

On January 6 Catalani's "La Wally" was

performed for the first time in this country. This opera was written by a man of talent but not of genius. The work was entirely overrated by Messrs. Gatti-Casazza and Toscanini, to whose eager The opera was admirably put on the stage and the heroine was interpreted with intelligence by Mme. Destinn. Doubtless the work would have made a better impression had not young Richard Martin laid the blight of a wasting monotony of

Smetana's "Die Verkaufte Braut" is so recent as to require only passing Theatre, for many seasons.

On March 20 came the admirable revival

Among other notable features of the season were the performances of "Ca-Amato took part. Mascagni's opera never before had so admirable an interpretation as it received from these artists Toscanini. Again we must not forget The obstacles in the way of making the performances of "Tristan und Isolde"

The performances of "Le Nozze di Figaro," "Die Meistersinger" and "Tannhäuser" have already been mentioned. Again, it should not be forgotten that The presentation of "Der Ring des Nibelungen" in the final and extra week

> The "full list of novelties and revivals" in the prospectus contained also the names of Converse's "Pipe of Desire," Gold-"Habanera" and Tschaikowsky's "Le mark's opera Humperdinck's "Königskinder" was named.

Nothing more has been heard of the poser in time for preparation for this season. Converse's "Pipe of Desire" was verse opera together with that of Humperdinck will go into the répertoire of the New Theatre. All this is an old story. What impresario or brace of impresarios or whole board of amateur impresarios ever failed to promise more

The following table shows the number

Date.		Opera.	Performed.
Nov.	16	Aida	
Nov.	18	.Dle Walküre.	
Nov.	19	Madama Butterfly	
Nov.	20	La Traviata	
Nov.	21	Tosca.	
Nov.	21	La Bohènie	
Nov.	23	Tlefland.	
Nov.	20	Parsifal	
Nov.	28	Rigoletto	
Dec	3	Carmen.	
Dec .	- 5	Faust	
Dec.	10	. Götterdämmerung	
Dec.	17		
Dec.	17	Cavalleria Rusticana	
Dec.	19	Il Trovatore	
Dec.	23		
Dec.	25	L'Elisir d'Amore	
Dec.	26	Pagliacci	
Jan.	- 65	La Wally	
Jan.	13	Le Nozze di Figaro	
Jan.	22	.Dle Meistersinger	
Feb.		Manon	
Feb.		.Tannhäuser	
Feb.		Die Verkaufte Braut	
Feb.	20.	Flaelio.	1
March		Falstaif	
March	24.	Don Pasquale	1
March		Il Barbiere di Siviglia	
March		Siegfried	
April	5	Rieingold.	

In all thirty operas were given. Two be made for the "double bills," which had On the second night of the season "Die | the following number of performances: L'Elisir d'Amore and Cavalleria Rusticana.

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L'Elisir d'Amore and Paglia cei Cavalleria Rusticana and Pagliacci Don Pasquale and Pagliacci Il Barbiere di Siviglia and Cavalleria Rusticana.

and matinées, including all extra performances, at 134. The original subscription season of twenty weeks provided for 120 performances. On Good Friday evening Verdi's Manzoni Requiem was given instead of an opera. The principal schools of opera had the following representation: Italian, 73; German. French, 19. Smetana's "Bartered Bride" is here included in the German list. The principal composers had this

representation: No. of operas. Performances. Thus ends the first season. What the

W. J. HENDERSON. The failure of "Tiefland" gave great NEXT PHILHARMONIC SEASON. More Concerts Than Ever Before in Its

next will bring forth has been faintly

History-To Make a Tour of Cities. When Gustav Mahler takes his place at the head of the newly reorganized Philharmonic Society next season the organiafternoon and evening concerts, in Carnegie Hail, but the evening concert will in the future precede the afternoon con-

change has been contemplated by the society for some time. Saturday night has come to offer too much competition. There are many club concerts and the There are many club concerts and the opposition of two operatic performances is now to be met on that evening. So the evening concerts will be given on Thursdays, November 4 and 25, December 16, January 6 and 20, February 3 and 17, and March 10. The dates of the Friday afternoon concerts are in every case the following day.

the following day.

Outside of this regular series there are to be six historical concerts, to be given on November 10, December 8 and 29, Janon November 10, December 8 and 29, January 28, and March 2 and 30. There will be a Beethoven Cycle of five afternoon concerts on November 19, December 31, January 14, March 4 and April 1. Sunday afternoon concerts are to be given on February 27 and March 6, 13 and 27. A special concert will be given at Carnegie Hall on Christmas Day, and there will be five Philharmonic concerts at the Brook-Hall on Unistmas Day, and there will be five Philharmonic concerts at the Brooklyn Academy of Music on the evenings of December 3. January 8 and 28. February 11 and March 18. The outside tour of the orchestra will include visits to Boston. Northampton, New Haven, Hartford and Springfield, to be made between February 21 and 28.

GOSSIP OF THE OPERA HOUSES.

The engagement of Mme. Nordica at the Metropolitan Opera House is taken to indicate that the policy of trying to make new artists popular will be tried there in the future with more reserve than was originally intended when the new direction came into control. The intimation that Mme. Calvé is to be rengaged next season gives strength to the hypothesis that the management is weary hypothesis that the management is weary of trying to introduce new singers and will rely in the future on old favorites of the public. It was Mr. Dippel's intention last year to persuade Mme. Lehmann to come to this country for a brief season and appear at the Metropolitan in some special performances. These were to include "Norma," in which her pupil Miss Farrar was to sing with her, and possibly "Armide" and "Don Giovanni." This plan may be carried through next spring.

The possibility of building up any public for the younger artists who come to the Metropolitan must be difficult under any such conditions. Mme. Destinn, for instance, sang Aida on the first night of the season and was then relieved of the role for weeks. Under ordinary circumstances such a course would mean circumstances such a course would mean that she had been found lacking. Mme. Fremstad reaches a high point of achievement as Isolde only to have another representative of the part engaged, presumably with the idea of strengthening the company—in other words, of providing another Isolde who shall be more popular with the public. Mme. Gadski must also have her own opinions on this subject. The public attitude toward singers largely determines their value to their directors, who are in fact interested chiefly in the extent to which they are able to draw audiences. to draw audiences.

mission of André Messager that he would very much like to be the conductor of the Manhattan Opera House, thank you very kindly, if Mr. Hammerstein would only invite him to come over from Paris. M. Messager does not say that he wants to come to the Manhattan in order to to come to the Manhattan in order to help Mr. Hammerstein to build up his orchestra or to aid him in establishing the artistic solidity of the theatre. No such thought entered his head. He is anxious to come to New York because he would then have ample time to compose. This admission is franker than any most conductors who come here from foreign shores are willing to make, although it represents the point of view. although it represents the point of view of most of them who are anxious to come here and do everything in the world but conduct. Signor Campanini was a nota-le exception to this rule. He did not come to New York with the idea that he was to receive a large salary from Mr. Hammerstein, spend a minimum of his time in the orchestra pit and incidentally accumulate enough to return to his native land and devote the rest of his life to the vocation that appealed to him most. Felix Mottl was the first of the baton stars to make it plain that most of them agree with M. Messager's view of a post in New York even if they are more discreet than to reveal it inadvertently.

Signor Zenatello did not sail until yesterday, as he was still under contract to sing with the Hammerstein company in Boston. The failure of the orchestra parts to arrive there in time for the matinee in which he was to appear caused a postponement of the performance. Signor Zenatello, who is going to Covent Garden to sing, was under contract with the opera house in Buenos Ayres that is as the season at the Metropolitan had been sufficiently arduous for one year. Fron that time the subscriptions fell off, although Signor Mancinelli had been engaged in his place. Maria Labia, who sailed last week, goes to Berlin for a series of avpearances at the Komische Opera. of appearances at the Komische Opera. Vittorio Arimondi, who has also left this country, will make as usual a tour through the German and Austrian cities before returning to Italy.

NOTES OF MUSIC EVENTS. Germaine Arnaud, planist, and Alban y Ritchle, violinist, will give a concert in Mendelssohn Hall to-morrow afternoon. They will play Faure's sonata, opus 13, and each will be heard among other things the "Chaconne" of Bach

Kar! Kiein will give his seond violin recital in Mendelssohn Hall on Tuesday afternoon. New York hearly forty years, and during the will play Handel's sonata in E major and that time she has been the main sup-Paganini's concerto in D. as well as shorter num-

Clara Clemens, contraito, and Lillian Litte-"mixed bills." Those added would bring sing songs by Handel, Scarlattl, Schubert, Schumann. Gabrilowitch, Strauss, Debussy. Hahn of view her system of housekeeping leaves and others.

> Margaret Anderton, planist, will give a recital at the Manhattan Hotel on Friday evening in aid of the Catherine Lorillard Wolfe Art Students

Paul Dufauit, tenor, and Berth e Roy, planist, will give a concert in Mendelssohn Hall on face, framed with black hair barely Wednesday evening, April 28.

Dr. Ludwig Willner will give his farewell recital in Carnegie Hall on Wednesday evening This leaves the total of opera nights next. His programme contains some of his next interesting numbers. The composers represented will be Schubert, Brahms, Schumann Strauss and Wolf.

Charles Kunen, violinist, will give a recital in Mendelssohn Hall on the evening of April 17. He will play Bruch's second concerto and a sonata The Mendelssohn Hall recital of Augusta Cott

originally announced for Thursday, April 29, has been changed to Friday evening, April 22. Heinrich Meyn, barytone, will give a second ng recital at Mendelssohn Hall on the of April 20. Mr. Meyn will have the assistance of E. Romaine Simmons, who will be at the plano.

Songs in French. German and English figure on the programme which Miss Julia Heinrich, contraito, assisted by her father. Max Heinrich. will give at her New York debut recital at Mendelssohn Hall Wednesday evening. April 21. At times the same dealer gives work to la one group Miss Heinrich will play her own paniments, while Mr. Heinrich, who is half a dozen Indian women. to sing several German groups, will accompany her other numbers.

Few more interesting concerts than that arranged by David Bispham for the American ve composers. It will be an orchestral Franz X, Arens conducting the People's Symphony Orchestra in William J. negie Hail, but the evening concert will McCoy's prelude to "The Hamadryad" and Harry in the future precede the afternoon con-Rowe Shelley's "Creole Days," while Arthur cert and be given on Thursdays. This Farwell, Arthur Bergh and George W. Chadwick will conduct their own works. Mr. Bisphan will recite Poe's "The Raven," which has been one of the popular features of his recital programmes this season, and Miss Augusta Cottlow will play Edward MacDowell's concerto in D minor Mr. Bispham, with viola obligate by James Kovarik.

> Miss Flora Wilson, daughter of the Secretary of Agriculture, has arranged a select programm of arias. French ballads and German lieder for her first New York concert, to be given Wednesday evening, April 14, at the Plaza Hotel. This young American singer has appeared with

> great success in London, Lucerne, Paris and other cities abroad, and will have the assistance of Mr. Waterous of the Metropolitan Opera Company and Karl Klein, a well known German violinist

What bids fair to be a very entertaining song ecital will be given in the Astor Gallery of th Waldorf Astoria Hotel on Tuesday evening, April 20,by Miss Josephine Steinback, a New York girl. This will be Miss Steinback's first appearance in This will be Miss Steinback's first appearance in concert in the United States. Miss Steinback has a sudied in Europe for several years with Signor Lamperti and Signor Morrati of Herlin. She has given several successful concerts, both in Leipzig and Hamburg, and received very favorable criticisms. Dailmeyer Russell of Pittsburg, also an American, a planist who has studied abroad with Vlanna da Motta of Berlin, will assist Miss Steinback in her recital of the 20th. Mr. Russell has also given several recitals in Europe. NEW YORK'S INDIAN WOMEN

FEW IN NUMBER AND NOT THE LEAST PROGRESSIVE.

For the Most Part They Work Away at Beaded Moccasins, for Which the Demand Grows Less-Contented No Matter How Poor Their Surrounding.

Perhaps the least obtrusive of all the wage earners in New York is the Indian woman. In fact few persons know that New York includes self-supporting Indian women who live here most of the year, and that the Indian woman is remarkably retiring in disposition, scorns to beg and can live on the most meagre of rations without winding up in a hospital.

A few years later when the young women of the reservations who have received a fairly good business education places the Indian census of New York will be different, but the Indian women now here belong mostly to the generation which left the three R's out of its scheme of education and whose wage the indian women aback room which is bedroom, work-room, kitchen and sitting room.

Mrs. Dybo, which is her New York and the three R's out of its scheme of education and whose wage to the suggestion that and the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of education and whose wage to the suggestion that the scheme of the lindian women or comments. The scheme of the lindian women in New York are they are they to learn to make more variable.

It is interesting to read the naive adup the other day for a trip to Canada not expecting to come back until September. They may, however, put in an appearance in six weeks, a dealer who has employed them both says.

"Indian women," said she, "make not much money in New York because they do not learn to make new things. Indian women work on buckskin, make bead things and baskets but they do not make new styles often. Yes, New York ladies wear many bead chains and a good many beads on their evening dresses but Indian women have not learned to do that kind of work. No one shows them how.

"Could they learn to do it?" she repeated. "Perhaps the older women would not want to. There are very few Indian women in New York. I do not know just how many, and we do not go about much together or see each other often. You see they all have to work. They have not much time to visit."

Mrs. White Eagle is a good housekeeper, her living room, which holds a cook stove and a work table, where White Eagle himself makes war bonnets, being as spick and span as the plaits of her thick, jet black hair. Therefore she does not to be opened this year in spite of all the contracts that had been made with the artists. Maria Gay was another, and both Messrs. Amato and Didur were also to appear there. Two months ago Signor Toscanini notified the management that it would be impossible for him to come the agency of the Metrorogitist had been made with the would be impossible for him to come the Alexander of the Metrorogitist had been made with the Metrorogitist had been made with the world of the management that the Metrorogitist had been made with the world of the management that the Metrorogitist had been made with the contracts that had been made with the artists. Herefore she does not get a chance to do much bead or moccasin work. It is told of her that at exhibitions she is a tiptop saleswoman, as good at a bargain as the average white merchant. For part of last winter Mrs. White Eagle's sister, a young married squaw with a little son, lived in the basement of the same house working at beaded moccasins, moving to Philadelphia April 1 to stay for a couple of months. Mrs. Long Feather, who like Mrs.

White Eagle belongs to the Iroquois tribe of Canada, started for Montreal at the end of March. With these exceptions, though, the

with these exceptions, though, the remainder of the little colony of red women in New York stay here the year around except in midsummer, when two or three may be seen at New Jersey and Long Island encampments where Indian goods are sold One of these, an Iroquois, who has taken the American name of Sayler, has been living in

can name of Sayler, has been living in New York nearly forty years, and during port of her family, which now includes two or three daughters, each of whom aids in filling the orders for beaded

Mrs. Sayler lives in a Thompson street tenement, and from a New England point a good deal to be desired. At almost

any hour of the day she may be found sitting at a small table covered with cut out pieces of buckskin and mooseskin and boxes of gayly colored beads, a pleasant expression on her strong, healthy streaked with gray. This woman has probably the best paid work of any of the Indian women workers in the same industry, some of the moccasins she turns out retailing, women's size, for as high as \$4. These are made of cream color or tan mooseskin, beautifully soft and fine, the beaded pattern on the vamps done with very small beads of prettily blended colors. The seaming and fringing of these moccasins, as well as the beading, are done by Mrs. Sayler, and she gets from the wholesaler as high as \$1.25 a pair for them. This quality though, is not the most popular. Most of her orders are for brown buckskins which retail for from one to two dollars. although many of them are more elaborately beaded than the finer grades. For these she gets anywhere from thirty to sixty cents a pair, according to size.

Factories in Michigan and elsewhere have taken up the business of making moccasins, he explained, and can turn them out at less expense than individual ranged by David Bispham for the American Music Society at Carnegie Hall Sunday afternoon, April 18, appear among this season's offerings. The purpose of the American Music Society is to foster American composition, and the programme is made up entirely of works by native composers. It will be an orchestral by native composers. It will be an orchestral conducting the cushions too, but her talent stops there cushions too, but her talent stops there. When orders for moccasins give out she folds her hands and waits until they start up again, for bead pincushions she ad are no longer a curiosity in New York.

no matter, how cheaply and wonderfully they are made. When it comes to
any other kind of bead work Mrs. Sayler
is helpless. In all the forty years of her
stay here she has learned to do nothing
that she did not already know when she
arrived in New York.

"Perhaps there are twenty ladio-

"Perhaps there are twenty Indian women in New York." she said hesitatingly in answer to a question. "I do not think there are any more than that, and they all work at beaded moccasins, I think. all work at beaded moccasins. I think.
No, we don't make many baskets any
more. The baskets are made away from
here," with an indefinite wave of the
hand Mrs. Sayler is not a new woman.
She likes New York, she has no complaint
to make of low wages or little work, and
equal suffrage does not interest her in the
least. She expects to stee the steep in

least. She expects to stay here till she

In the basement of a rear tenement in Houston street lives an elderly Indian woman who also sits a good part of the day at a small table littered with pretty beads at a small table littered with pretty beads and bits of leather on which grow under her skilful fingers many quite artistic de-signs in pink, blue, bright green and scar-let, mixed with white. This woman has been in New York only three years, and her companion part of the time is a mar-ried daughter who takes the other side of as she produces a picture of a son engaged in the show business in the West and then proudly displays her best Sunday go to meeting robes, elaborately embroidered lown the front and at the shoulders with heavy masses of beads in the form of raised flowers. Most of the beads used

in this work are very tiny, and the design as a whole shows that the worker, Mrs. Simson herself, is an expert.

At the suggestion that many New York women would be glad to have embroidery of the same sort and pay well for it the Indian woman looked appre-

thing else. "Do you like New York?"
"Yes, yes," she answers, beamingly.
It is the same at a house in King street,
where the dean of the Indian women

scheme of education and whose wage earning talents are limited to bead work, moccasins and basket weaving.

Two exceptions are the wife of White Eagle and the wife of Long Feather, who make acceptable saleswomen at the exhibits which include Indian goods given once a year or so in New York and other places. For this reason these women are not resident in New York more than four or five months at a time. Mrs. White Eagle, who with her husband has lived in furnished rooms in Varick street since last November, was packing up the other day for a trip to Canada not expecting to come head work.

MIS. Dybo, which is ner New York were they to learn to do this experts as herself ought to learn to do this easily enough. On second thought, though, she enough to do that."

"There has been very little increase year by year in the number of Indian women who settle down in New York," a retailer of Indian goods and she lives quite alone, supporting herestly to the window and when at work the old lady wears spectacles. This is the only sign of age about Mrs. Dybo, who says nothing at all about aches or pains, boasting on the contrarythatshe is never ill. Her straight hair is almost jet blaok and she chatters will be added to the window and when are called hustlers."

the work table when she gets time and helps make moccasins. Mrs. Simson is a cheerful soul, smiling, with every appearance of being entirely satisfied with her lot, as she produces a picture of a son engaged in the show business in the West and then the show business in the west and then the show business in the show busin and she can could on her inigers. This she proceeds to do when asked how many Indian women are in New York.

"Five, six, seven, eight, nine," she repeats and then stops to think, running and the number again with the same

over the number again with the same sulf. There may be a few more she admits, but nine are all she knows of admits, but time are an ene anowa or.

From a recess she brings out a big bot filled with stars, rounds and squares worked heavily with beads ready to be mounted as pincushions or box covers broidery of the same sort and pay well for it the Indian woman looked apprehensive and hastily resumed work on the vamp of a moccasin as if fearing to be parted from the work she is accustomed to. If her quarters were a palace Mrs. Simson could look no more contented, and she has never a complaint to make about broidering on a child's buckskin mograsis. simson could look no more contented, and she has never a complaint to make about poor pay or little work or hard times or poor health or the sins of the rich or anything else. "Do you like New York?" "Yes, yes," she answers, beamingly.

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